



**Schubert
Club**

Maud Moon Weyerhaeuser Sanborn International Artist Series

Garrick Ohlsson, *piano*

Richard O'Neill, *viola*

Friday, February 6, 2026 • 7:30 PM

Saturday, February 7, 2026 • 10:30 AM

Ordway Concert Hall

Happy New Year! We hope your holidays were fun, restorative, and filled with music.

As Schubert Club enters 2026, we're excited to present a wide range of concerts and activities featuring world-renowned and local artists, as well as a groundbreaking virtual-reality orchestra.

Pianist Garrick Ohlsson and violist Richard O'Neill grace the Ordway stage in the International Artist Series. Another national treasure, pianist Anne-Marie McDermott, joins Accordo for concerts at Westminster Hall and the less formal Icehouse. Violinist Nathan Amaral, winner of the 2024 Sphinx Competition, performs with pianist Alice Chenyang Xu in Music in the Park Series. Among the artists to be heard on the Thursday lunchtime Courtroom Concert Series are the Artaria String Quartet and pianist Miryana Moteva.

For extra adventure, join Schubert Club at the Luminary Arts Center in Minneapolis towards the end of January,

for a chance to hear a chamber orchestra in virtual reality. This immersive musical experience features one of Europe's leading orchestras, the Berlin-based Mahler Chamber Orchestra. Don a virtual reality headset (don't worry, we provide them!), and you will find yourself standing in the middle of the orchestra listening to music by Mozart, Mendelssohn, and Wagner. Listen up close, wander, conduct, dance. It's hard to imagine, so you've got to become a part of it.

In addition to concerts, the Schubert Club Music Museum welcomes visitors Wednesday through Sunday, where you can explore the sounds of our piano collection, see and learn about some of the fascinating letters of our Gilman Ordway Manuscript Collection, and play dozens of musical instruments from around the world in our Music Makers Zone.

Whatever your musical interests are, we look forward to welcoming you to the Schubert Club.

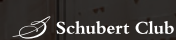
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Schubert Club is a proud member of The Arts Partnership with The Saint Paul Chamber Orchestra, Minnesota Opera, and Ordway Center for the Performing Arts

UPCOMING CONCERTS

SCHUBERT CLUB *Mix*
a new generation of classical music

Recital in the Round

Roderick Williams OBE, baritone

Christopher Glynn, piano

Friday, April 24 • 7:30 PM

Westminster Hall, Minneapolis

This year's Featured Artist, baritone Roderick Williams OBE, will perform a unique recital in the round at Westminster Hall. For his program, entitled *An English Song Winterreise*, Williams has chosen English songs which reflect each of the 24 individual songs that make up Franz Schubert's *Winterreise* to craft a unique musical journey. This curated song cycle will include works by Ralph Vaughan Williams, Benjamin Britten, and Gerald Finzi, as well as more modern works by Judith Weir and Errollyn Wallen.



schubert.org/mix

Accordo with Silent Film

Original live music performed with silent films.

FEATURING THE FILMS:

Léontine's Boat (music by Meg Morley)

One A.M. starring Charlie Chaplin
(music by Stephen Prutsman)

Steamboat Bill, Jr. starring Buster Keaton
(music by Stephen Prutsman)

FEATURING:

Susie Park, violin

Anthony Ross, cello

Sang Yoon Kim, clarinet

Stephen Prutsman, piano

Tue, May 5, 2026 • 7:30 PM
Ordway Concert Hall

Tickets and Info
schubert.org/accordo



Friday, February 6, 2026 • 7:30 PM
Saturday, February 7 2026 • 10:30 AM

Ordway Concert Hall

GARRICK OHLSSON, PIANO
RICHARD O'NEILL, VIOLA

This concert is dedicated to the memory of Virginia and Edward Brooks, Jr.
by their daughters, Katherine Brooks and Julie Zelle

Impromptu #1, Op. 90, D.899 (1827) Franz Schubert (1797–1828)

Du bist die Ruh, D.776 (1823)

Nacht und Träume, D.827 (1823)

Sonata for Arpeggione and Piano in A minor, D.821 (1824)

Allegro moderato

Adagio

Allegretto

Intermission

Adoration for solo viola (1951) Florence Price (1887–1953)

Etude Tableaux Op. 39 No. 5 (1916–17) Sergei Rachmaninoff (1873–1943)

Allegro agitato

Lento assai

Allegro molto

Allegro assai

Appassionato

Allegro

Lento lugubre

Allegro moderato

Allegro moderato. Tempo di marcia

Sonata in G minor for Cello and Piano, Op. 19 (1901) Rachmaninoff

Lento – Allegro moderato

Allegro scherzando

Andante

Allegro mosso

PLEASE SILENCE ALL ELECTRONIC DEVICES



A portrait of
Franz Schubert
by 3D artist Hadi Karimi

Impromptu #1, Op. 90, D.899 (1827)
Franz Schubert (b.Vienna, 1797; d. Vienna, 1828)

Franz Schubert's set of four Impromptus Op. 90 are some of the most important piano works in the transition from the Classical period to the Romantic era, in that their focus is more about emotion and character, and less about adhering to classical structure. The term "Impromptu" was not a Schubertian invention, as other composers in and around Vienna (notably the Bohemian-Austrian composer Johann Voříšek) had been writing them for at least five years before Schubert adopted the form in 1827. As the name implies, an Impromptu is meant to convey a sense of quasi-improvised spontaneity, to evoke a particular mood or moment of personal reflection.

The first Impromptu in C minor is the longest and most emotionally expansive of the set. It opens boldly with the sound of widely spaced octaves on the single note G, marked with a fermata. There is deliberate ambiguity here as one cannot surmise the key (C minor), the tempo, or the character until a forlorn, melancholy tune emerges suggesting a funeral march at a distance. This unassuming march is subject to all manner of variations over the course of ten minutes, a superb example of how Schubert can transform the simple into the sublime. The Impromptu concludes with a return of the opening section's mood, culminating in a quiet, subdued ending: a series of soothing chords in the optimistic key of C major.

Sidebar: Franz Schubert's place in the pantheon of great composers was never a sure thing. For years after he died, he was written off as a dead-end path that branched off from Haydn, Mozart and Beethoven that was deemed somewhat irrelevant. Musical styles were evolving at a rapid pace in those years, and Schubert was quickly overshadowed by the romantic movement and the likes of Berlioz, Schumann, Chopin, Mendelssohn, Liszt and Brahms. In the decades after his death, a reappraisal of his works restored his reputation, in large part because his music was specifically championed by the latter five composers in the previous sentence. Compared with his contemporaries, Schubert may not have been the most innovative composer of his day, but his music captured the flavor and style of life in Vienna at the time, perhaps more than anyone of his generation, especially in his songs. His knack for setting words to music resulted in over 600 sublime lieder.

Maud Moon Weyerhaeuser Sanborn
International Artist Series



Maud Moon Weyerhaeuser Sanborn (1876-1965) was born in Rochester, Minnesota. She married Charles Weyerhaeuser in 1898 and lived most of her life in Saint Paul. A talented singer always active in the musical community, she supported Schubert Club and the Minneapolis Symphony. She had a special affection for Salzburg and Tanglewood where she spent summers. She developed close friendships with important musicians of her day such as Dmitri Mitropoulos and Serge Koussevitsky. The International Artist Series is dedicated to her memory by her grandchildren.

QUICK NOTES

SHORT NOTES WITH THE NEED-TO-KNOW

Schubert: Sonata, D.821

Schubert's sonata is the only substantial composition extant today for the arpeggione (essentially a bowed guitar). Today it is appropriated by countless instruments, in transcriptions for viola, double bass, flute, clarinet, euphonium and alto saxophone

Rachmaninoff: Etude Tableaux Op. 39, No. 5

The Études-Tableaux, Op. 39, is Rachmaninoff's second of two sets of piano études. Written between 1916 and 1917, they were among his final works composed before his exit from Russia.

Rachmaninoff: Sonata in G minor, Op. 19

Rachmaninoff's Sonata was completed in November 1901 and published a year later. He regarded the role of the piano as not just an accompaniment but equal to the cello. Most of the themes are introduced by the piano, and embellished and expanded in the cello's part.

***Du bist die Ruh*, D.776 (1823)**

***Nacht und Träume*, D.827 (1823)**

Schubert was called "the first lyric poet of music" by the music critic and author Harold C. Schonberg for his extraordinary ability to set words to music. His melodic gifts and innate lyricism mark not only his Lieder, but his instrumental works as well. These two beautiful songs get a purely instrumental treatment here, allowing listeners the opportunity to hear the skillful way Schubert molded and synchronized the music to reflect the text of each poem, which are both printed below.

***Du bist die Ruh* ("You are repose")**

Composed for voice and piano by 26-year-old Schubert in 1823, the text is from a set of poems by German poet Friedrich Rückert (1788–1866).

You are repose
And gentle peace,
You are longing
And what stills it.
I pledge to you
Full of joy and pain
As a dwelling here
My eyes and heart.
Come in to me,
And softly close
The gate
Behind you.
Drive other pain
From this breast!
Let my heart be filled
With your joy.
This temple of my eyes
Is lit
By your radiance alone,
O fill it utterly.

English translation © Richard Wigmore

(From the Lieder Trivia Files: "Du bist die Ruh" was also set to music by Fanny Mendelssohn, some 16 years later in 1839.)



An arpeggione being played by its maker, luthier Philippe Berne.

Nacht und Träume (Night and Dreams) for voice and piano, is a meditation on night and dreams published in 1825, from a text by Matthäus von Collin.

Holy night, you sink down;
 dreams, too, float down,
 like your moonlight through space,
 through the silent hearts of men.
 They listen with delight,
 crying out when day awakes:
 come back, holy night!
 Fair dreams, return!

English translation © Richard Wigmore

Sonata for Arpeggione and Piano in A minor, D.821 (1824)

The story of the Arpeggione is one of music history's more interesting footnotes. The instrument itself had six strings and a fretted neck like a guitar, but it was bowed like a cello. Its large, rounded body was guitar-like as well, so it was sometimes called the *guitar d'amore* or *guitar-cello*. It was invented in 1823 by a Viennese instrument maker who was convinced that the Arpeggione would be 'the next big thing' and that everyone would want to play it (especially the nobility), since it had frets to indicate finger placement, making it much easier to play in tune than the cello.

There was just one problem with his lofty ambitions, as only one person ever bothered to learn to play it with any mastery. His name was Vincenz Schuster, most likely a cellist, who was probably the one who commissioned Schubert to write the sonata, but no one really knows for sure. Schubert published it with an optional cello part and today it is appropriated by countless instruments, in transcriptions for viola, double bass, flute, clarinet, euphonium and alto saxophone, a tribute to the work's innate musical attributes that survive transcription for any instrument.

Despite the instrument maker's best intentions, the Arpeggione was a flop — the "Edsel" of its' day — and by the time Schubert's sonata was published posthumously in 1871, the novelty of the Arpeggione had long since vanished, together with the instrument itself. A scant handful of them have survived, and are mostly found in museums, including the music collection at the Metropolitan Museum in New York. There is a silver lining to the Arpeggione's flop however, as we are left with this wonderfully tuneful Sonata, essentially a propaganda piece for an archaic instrument that is now a footnote in history.

Schubert completed the Sonata in 1824, when he was 27 years old, just four years before his premature death from advanced syphilis. By this point, his symptoms were already causing him considerable suffering, and he knew he would die young. Despite his illness he continued to work at his typically superhuman pace. It has been often suggested that his awareness of his mortality during these years may have motivated Schubert to create as much music as time would allow.

Beautiful lyricism abounds in the Arpeggione Sonata, which is full of Schubert's trademark expressive devices, including sudden changes in mood and frequent shifts between major and minor modes. These elements create a wistful mix of melancholy, nostalgia and poignancy throughout the Sonata's three contrasting movements. The first movement, set in conventional sonata form is largely in A minor. This is followed by a bright and concise slow movement in E major, and the final movement sets a dance-like theme in rondo form, composed in A major.



A photo of Florence Price from the Arkansas Educational Television Network (1941)

Adoration for solo viola (1951)

Florence Price

(b. Little Rock, AR, 1887; d. Chicago, 1953)

Florence Price is finally having her long-delayed moment. As the classical music world has sought to redress past discrimination and racial inequity, Price is especially worthy of rediscovery. She was the first African American woman to have a symphony played by a major orchestra when the Chicago Symphony performed hers in 1933. She composed over 300 works: four symphonies, four concertos, choral works, songs, and much chamber music.

A native of Little Rock, Arkansas, Price was educated at the prestigious New England Conservatory in Boston, which was one of the few schools willing to admit black students circa 1900. To protect her from discrimination in Boston, her mother enrolled her bi-racial daughter as Mexican and listed her hometown as “Puebla, Mexico.” She returned to Little Rock after graduation, where she married a lawyer and had two children. After a series of lynchings there, her family moved to Chicago in 1927 to escape the unrelenting racial violence, part of the larger migration of African Americans to northern cities to escape the virulently Jim Crow south. She thrived in Chicago,

becoming an important teacher who earned the respect of her colleagues, black and white. She became friends with writer Langston Hughes and singer Marian Anderson, and they helped her get national recognition for her works.

After her death in 1953, much of her music was lost, and she lapsed into relative obscurity. Then, in 2009, a family moved into an old house in St. Anne, Illinois that had been abandoned for 50 years and was nearly demolished. In the attic, they found dusty boxes full of handwritten scores. It was Price’s long-lost unpublished works, which included two violin concertos, four string quartets, two piano quintets, and the Fourth Symphony. It turns out that this was her family’s abandoned summer home. This discovery sparked a renewed interest in her life and rich catalog of works.

Adoration is a short, late work, originally written for organ and meant to be used in church services. Arrangements exist for viola and piano, solo viola, or viola with string quartet or orchestra. Its gorgeous, lyrical melodies make it an accessible work that has gained popularity in many different formats.

Étude Tableaux Op. 39 No. 5 (1916–17)

Sergei Rachmaninoff

(b. Staraya Russa Russia, 1873; d. Beverly Hills, 1943)

Among the last works he was to compose before his exit from Russia following the upheaval of the Bolshevik Revolution, Rachmaninoff's *Études-Tableaux* ("picture etudes") Op. 39, is the second of two sets of piano etudes composed between 1916 and 1917. This set was the result of his intense study of the piano works of his friend Alexander Scriabin, as part of Rachmaninoff's contribution to a memorial recital for the late composer. While the word "Tableaux" in the title might imply that specific images inspired him, Rachmaninoff did not reveal any programmatic associations regarding the etudes, stating:

"I do not believe in the artist disclosing too much of his images. Let them paint for themselves what it most suggests. The character of each piece is dictated by the material, and it is the character which is the 'tableau'.

With only the word *Appassionato* in the score to guide the performer, this *Étude* opens with an impassioned theme supported by turbulent, stormy triplets in the left hand. The jagged melodic contours are reinforced by a dense, chromatic accompaniment throughout that contributes to an overall mood of longing and despair, and dies away in the final bars into peaceful repose.

Sonata in G minor for Cello and Piano, Op. 19 (1901)

Rachmaninoff's monumental Cello Sonata was written shortly after the catastrophic premiere of his Symphony No. 1, an experience that so traumatized the young composer that he was almost unable to write anything for the next three years. The performance was an unmitigated disaster. It was poorly played by an under-rehearsed orchestra, led by a conductor—Alexander Glazunov—with a legendary drinking problem that was on full display at the performance. The reviews were scathing and triggered such a crisis of confidence in Rachmaninoff that he underwent extensive hypnotherapy sessions to help restore his mental health. The treatments must have been successful, because his next major work was the Second Piano Concerto, which became a smash hit and was the first music to carry Rachmaninoff's name to an international audience.

On the heels of the Second Piano Concerto, the next major work he completed was the Sonata for Cello and Piano, which Rachmaninoff dedicated to the eminent Russian cellist Anatoliy Brandukov. Brandukov gave the first performance in Moscow in December of 1901, with the composer himself playing the very difficult piano part. Although Brandukov was 14 years older than Rachmaninoff, they were nevertheless great friends. The cellist was the best man at Rachmaninoff's wedding and the two of them gave numerous concerts together.

The Sonata brims with Rachmaninoff's' newfound confidence. Often described as both quintessentially Russian and quintessentially Romantic, the cellist Steven Isserlis has suggested that its national sound has to do with the ways that it echoes Orthodox hymns: a combination of close harmonies, repeated single notes, and bell-like ringing. Not surprisingly, Rachmaninoff regarded the role of the piano as an equal partner, never subordinate to the cello. In fact, most of the themes are introduced first by the piano, then embellished and expanded by the cello part.

After a pensive, searching introduction, the first movement launches with soaring melodic lines in both instruments. The formal structure is in classic *sonata form*, with a lengthy exposition that presents the melodic material, a development section that includes a half-step motive first heard in the introduction, followed by a recapitulation that emerges from the climax of the development, to bring the movement to a satisfying close.

A whirling *Allegro scherzando* follows which includes a central trio section in a contrasting character. For die-hard Rachmaninoff fans, the emotional linchpin of the Sonata is undoubtedly the *Andante*, a song-without-words with its seamless dialogue of lyric poetry shared equally between the instruments. The vivacious, exuberant *Finale* features one of the composer's most inspired melodies. The cello announces the warm and sensuous second theme, before the opening music returns, concluding with an accelerated and jubilant coda.

When he composed this remarkable Sonata, Rachmaninoff surely could not have predicted that this would be his last chamber music work. From then on, he would only compose solo piano pieces and larger scale orchestral and choral works.

Program notes © 2025 by Michael Adams



Garrick Ohlsson ©Dario Acosta

GARRICK OHLSSON

Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century, the most recent being "Oceans Apart" by Justin Dello Joio commissioned for him by the Boston Symphony Orchestra and now available on Bridge Recordings.

For the first time in its history, the Chopin Competition has invited an American to chair the jury, and Mr. Ohlsson assumes that role for the 19th incarnation in October 2025. He will then return as guest soloist to the Cleveland Orchestra and National Symphony (DC), followed in the winter by a duo tour with violist Richard O'Neill which takes them from Los Angeles to Charlottesville (VA), St. Paul (MN), and New York's 92Y. In solo recital he can be heard in Vienna, London, Philadelphia, and Chicago.

An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Tokyo and Takacs string quartets. His recording with latter of the Amy Beach and Elgar quintets released by Hyperion in June 2020 received great press attention. Passionate about singing and singers, Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podles.

Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion and Virgin Classics labels. His ten-disc set of the complete Beethoven Sonatas, for Bridge Records, has garnered critical acclaim, including a GRAMMY® for Vol. 3. His recording of Rachmaninoff's Concerto No. 3, with the Atlanta Symphony and Robert Spano, was released in 2011. In the fall of 2008, the English label Hyperion re-released his 16-disc set of the Complete Works of Chopin followed in 2010 by all the Brahms piano variations, *Goyescas* by Enrique Granados, and music of Charles Tomlinson Griffes. Most recently on that label are Scriabin's *Complete Poèmes*, Smetana *Czech Dances*, and études by Debussy, Bartok and Prokofiev. The latest CDs in his ongoing association with Bridge Records are the Complete Scriabin Sonatas, "*Close Connections*," a recital of 20th-Century pieces, and two CDs of works by Liszt. In recognition of the Chopin bicentenary in 2010, Mr. Ohlsson was featured in a documentary "*The Art of Chopin*" co-produced by Polish, French, British and Chinese television stations. Both Brahms concerti and Tchaikovsky's second piano concerto were released on live performance recordings with the Melbourne and Sydney Symphonies on their own recording labels, and Mr. Ohlsson was featured on Dvorak's piano concerto in the Czech Philharmonic's recordings of the composer's complete symphonies & concertos, released July of 2014 on the Decca label. Also recently released on Reference Recordings is the complete Beethoven concerti with Sir Donald Runnicles and the Grand Teton Music Festival Orchestra.

A native of White Plains, N.Y., Garrick Ohlsson began his piano studies at the age of 8, at the Westchester Conservatory of Music; at 13 he entered The Juilliard School, in New York City. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne and Irma Wolpe. Although he won First Prizes at the 1966 Busoni Competition in Italy and the 1968 Montréal Piano Competition, it was

his 1970 triumph at the International Chopin Competition in Warsaw, where he won the Gold Medal (and remains the single American to have done so), that brought him worldwide recognition as one of the finest pianists of his generation. Since then he has made nearly a dozen tours of Poland, where he retains immense personal popularity. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, MI. He is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music, and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit. He is a Steinway Artist and makes his home in San Francisco.



Richard O'Neill ©Sangwook Lee

RICHARD O'NEILL

Violist of the Takács Quartet Richard O'Neill has distinguished himself as one of the great instrumentalists of his generation.

GRAMMY Award winner for Best Classical Instrumental Solo Performance in 2021, O'Neill is only the second person to receive an award for a viola performance in the history of this category. Following two previous GRAMMY nominations, O'Neill's recent win for his recording of Christopher Theofanidis' "Concerto for Viola and Chamber Orchestra" also spotlights conductor David Alan Miller and the Albany Symphony. Theofanidis' composition was inspired by Navajo poetry and the composer's psychological response to the September 11 attacks.

Also an EMMY Award winner and Avery Fisher Career Grant recipient, O'Neill has appeared as soloist with the world's top orchestras including the London, Los Angeles, Seoul Philharmonics, the BBC, Hiroshima, Korean Symphonies, the Kremerata Baltica, Moscow, Vienna and Wurtemberg Chamber Orchestras, Alte Musik Koln, and has worked with distinguished musicians and conductors including Andrew Davis, Vladimir Jurowski, Francois Xavier Roth and Yannick Nezet-Seguin. An Artist of the Chamber Music Society of Lincoln Center and Principal Violist of Camerata Pacifica, for thirteen seasons he served as Artistic Director of DITTO, his South Korean chamber music project, leading the ensemble on international tours to China and Japan and introducing tens of thousands to music.

A Universal Music/Deutsche Grammophon recording artist, he has made 10 solo albums and many other chamber music recordings, earning multiple platinum discs. Composers Lera Auerbach, Elliott Carter, Paul Chihara, John Harbison and Huang Ruo have written works for him. He has appeared on major TV networks in South Korea and enjoyed huge success with his 2004 KBS documentary 'Human Theater' which was viewed by over 12 million people, and his 2013 series 'Hello?! Orchestra' which featured his work with a multicultural youth orchestra for MBC and led to an International Emmy in Arts Programming and a feature length film.

He serves as Goodwill Ambassador for the Korean Red Cross, The Special Olympics, UNICEF and OXFAM and serves on the faculty of the Music Academy of the West in Santa Barbara.

Schubert Club Annual Contributors

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*Please inform us of any errors or omissions so we
can make corrections in subsequent listings.*

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Kids ages 6–17, as well as students of any age with a valid student ID, can attend any Schubert Club concert free of charge! Adult ticket holders may purchase up to 4 free kids tickets per paid adult ticket. Students may reserve up to 4 free student tickets per order.

Schubert Club is dedicated to cultivating a passion and appreciation for music in our community. We believe that the joy and beauty of music can enrich and transform the lives of all people and be a vehicle for strong fellowship, service, and partnership with the communities in which we live. With this new initiative, we hope to expand access to the arts for young audiences, building on our commitment to making everything we do accessible to young people and families.

In addition, students have the opportunity to join Schubert Club Student Connections, a free club for students to deepen their connection with Schubert Club beyond the concert experience. Student Connections will offer opportunities to gather with peers, and to discover and celebrate music. Students are eligible to join starting in 7th grade, up to any age as long as the participant has a current and valid student ID.

For information about how to reserve free student tickets, and how to join Schubert Club Student Connections, please visit

schubert.org/kids-and-student-tickets

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Schubert Club Endowment and Legacy Society

SCHUBERT CLUB ENDOWMENT:

The Schubert Club Endowment was started in the 1920s. Today, our endowment provides more than one-quarter of our annual budget, allowing us to offer free and affordable performances, education programs, and museum experiences for our community. Several endowment funds have been established to support education and performance programs, including the International Artist Series with special funding by the family of Maud Moon Weyerhaeuser Sanborn in her memory. We thank the following donors who have made commitments to our endowment funds:

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Music in the Park Series was established by Julie Himmelstrup in 1979. In 2010, Music in the Park Series merged into the Schubert Club and continues as a highly sought-after chamber music series in our community. In celebration of the 35th Anniversary of Music in the Park Series and its founder Julie Himmelstrup in 2014, we created the Music in the Park Series Fund of the Schubert Club Endowment to help ensure long-term stability of the Series. Thank you to Dorothy Mattson and all of the generous contributors who helped start this new fund:

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ARTISTIC AND STRATEGIC OPPORTUNITIES FUND

The Schubert Club Artistic & Strategic Opportunities Fund was established by the Board of Directors at its February 2017 meeting as an operating fund to support artistic initiatives and program development that are not part of the ongoing programming of Schubert Club. Examples include commissions, community partnerships, artistic or ensemble residency, purchase of instruments for the Schubert Club Museum, high tech productions, etc. Thank you to our generous donors who have given gifts above and beyond their annual giving to help make this fund a reality. New opportunities always present themselves, so you are encouraged to consider a special gift to this fund to allow for future projects. Contact Amy Marret for more information at 651.292.3270.

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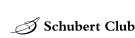
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John Floberg and Martha Hickner
Elizabeth Hinz
Beverly Hlavac
Brian Horigan and Amy Levine
Carol A. Johnson
Mary A. Jones
Ed and Martha Karels
Gloria Kumagai and Dr. Steven Savitt
Dr. Frederick Langendorf
and Marian Rubenfeld
Dave Larson
Ruth Lauritzen
Mark Lystig
Suzanne Mahmoodi
Mary and Ron Mattson
Anne McKinsey

Deborah McKnight and James Alt
Barbara Menk
Jane Mercier and Mark Taylor
John Michel and Berit Midelfort
David Miller and Mary † Dew
James Miner and in remembrance
of John Easton
Alfred P. and Ann M. Moore
J. Shipley and Helen Newlin
Lowell and Sonja Noteboom
Lowell Prescott and Victoria Wilgocki
Freya Richman and Karen Casanova
Jane Rosemarin
Mort Schlesinger
and Joan Oliver Goldsmith
Christine Schwab and Mike Klevay
Sylvia Schwendiman
Gary Seim and Lee Pfannmuller
Marge and Ed Senninger
Gale Sharpe
Susan Sophocleus
Judith and Bruce Tennebaum
Anthony Thein
Charles Ullery and Elsa Nilsson
Timothy and Carol Wahl

† in remembrance

Schubert Club Officers, Board of Directors, Staff, and Advisory Circle

OFFICERS

Board President: Ann Juergens

Vice President, Artistic Committee: Katie Condon

Vice President, Audit & Compliance Committee: Michael Manns

Vice President, Diversity, Equity & Inclusion Committee: Eric Won

Vice President, Education Committee: Joanna Cortright

Vice President, Finance & Investment Committee: John Nuechterlein

Vice President, Marketing & Development Committee: Seth Levin

Vice President, Museum Committee: Anne Kruger

Vice President, Nominating & Governance Committee: Braxton Haulcy

Recording Secretary: Nancie Litin

BOARD OF DIRECTORS

Schubert Club Board members, who serve in a voluntary capacity for three-year terms, oversee the activities of the organization on behalf of the community.

Megen Balda

Cléa Galhano

Anne Huart Vars

Michael Manns

Michael Sanders

Ernest Bisong

Judith Garcia Galiana

Ann Juergens

Laura McCarten

Chris Temperante

Aaron Brown

Reynolds-Anthony Harris

Laura Krider

Stephen Menya

Jean Thomson

Katie Condon

Braxton Haulcy

Anne Kruger

John Nuechterlein

Eric Won

Joanna Cortright

Jake Heller

Andy Lang

Vaughn Ormseth

Donna Zimmerman

Patricia Durst

Dorothy J. Horns

Seth Levin

Luther Ranheim

Pamela Fletcher Bush

Brian Horrigan

Nancie Litin

Karl Reichert

STAFF

Barry Kempton, Artistic & Executive Director

Gweni Caine, Education & Museum Programs Manager

Maximillian Carlson, Program Manager

Ben Cook-Feltz, Patron Services Manager

Milan DeLong, Communications Manager

Galen Higgins, Graphic Designer

Aliese Hoesel, Executive Assistant to the Artistic & Executive Director

Kristina MacKenzie, Director of Marketing & Communications

Amy Marret, Director of Development

Chris McDonald, Education & Museum Associate

Janet Peterson, Business Manager

Anna Torgerson, Artist & Event Manager

Shekela Wanyama, Education, Community Partnerships & Museum Director

Schubert Club Music Museum Interpretive Guides:

Ann Braaten, Natalie Fiedler, Alan Kolderie, Ed Kvarnes, Ansel Langmead, Chad McAnally, Derek Parshall, Allika Polowchak, Muree la Roland, Susan Thompson, Nolan Wagner

Project CHEER Director:

Joanna Kirby

Project CHEER Instructors:

Joanna Kirby, Emma Buddecke, Enzo Mazumdar Stanger, Jacob Vainio, Cory Watson

ADVISORY CIRCLE

The Advisory Circle includes individuals from the community who meet occasionally throughout the year to provide insight and advice to Schubert Club leadership.

Marilyn Dan, Chair

Carolyn S. Collins

Anne Hunter

Ford Nicholson

Laura Sewell

Craig Aase

Kate Cooper

Ruth Huss

Richard Nicholson

Katherine Skor

Suzanna Altman

Dee Ann Crossley

Lucy Rosenberry Jones

Gayle Ober

Dameun Strange

Mark Anema

Josée Cung

Lyndel King

Sook Jin Ong

Anthony Thein

Nina Archabal

Mary Cunningham

Richard King

Nancy Orr

Jill G. Thompson

James Ashe

Karyn Diehl

Kyle Kossol

Jonathan Palmer

John Treacy

Suzanne Asher

Anna Marie Ettl

Karen Kustritz

Christine Podas-Larson

Maria Troje Poitras

Paul Aslanian

Richard Evidon

Libby Larsen

David Ranheim

Nancy Weyerhaeuser

Aimee Richcreek Baxter

Doug Flink

Jeff Lin

Barbara Rice

David Wheaton

Lynne Beck

Catherine Furry

Eric Lind

Kay Savik

Timothy Wicker

Carline Bengtsson

Michael Georgieff

Dorothy Mayeske

Ann Schulte

Lawrence Wilson

Cecil Chally

Diane Gorder

Fayneese Miller

Estelle Sell

Mike Wright

Penny Chally

Julie Himmelstrup

Peter Myers

Kim A. Severson

Alison Young

Birgitte Christianson

Libby Holden

Nicholas Nash

Gloria Sewell



S **Schubert Club**

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